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*Journal* OF THE



Association for Education by Radio

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# The Association for Education by Radio

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THE JOURNAL OF THE AER

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# The JOURNAL of the ASSOCIATION FOR EDUCATION BY RADIO

228 North La Salle Street

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Volume II

NOVEMBER, 1942

Number 3

## Educational Radio Must Help Win the Peace

By Joseph L. Brechner\*

*(The following article excited much comment among members of the AER who have had the opportunity of reading the manuscript. The views of Mr. Brechner can be considered as a keynote of further discussion by members of the AER. To more specifically answer the problem "How educational radio might serve after the war to promote international understanding," the editor will open space in a future issue of the JOURNAL for a roundtable of comments, recommendations and ideas submitted by members.—The Editor.)*

It would seem almost wishful thinking to plan now for the problem of winning the peace. The first task of everyone of us is to win the war. Yet, in our daily thoughts, it is impossible to ignore the future—the world after the war. In fact, many of our leaders insist that "it is criminal folly not to think about and debate peace problems now." Also, in these times of hate and destructiveness, the possibility of achieving an epoch in which man may once again—and this time successfully—direct his energy and genius to better mankind is an inspiring war aim.

Already, according to one count, more than 240 private organizations and twenty-eight Federal agencies are engaged in the consideration of post-war problems and peace terms. Educational radio can be no exception. It will be asked to carry on important missions, and it must be prepared to accomplish monumental tasks upon the completion of the war.

Our contributions alone will not solve the many problems facing the world of reconstruction. Beside a policing Army, commercial missions, political agreements, medical workers, a league of United Nations, and food for the undernourished populations of ravaged war areas, there will of necessity be many other influences required to restore what man has destroyed.

But the major post-war problem will

not be mere physical reconstruction. To restore a sensible relationship between men and nations is a gigantic task of moral and spiritual reconstruction. This is mainly education's job—education under the leadership of the Democracies.

In the midst of war, it is difficult to decide exactly how educational radio may serve to secure the peace. Today, even among the most far-sighted statesmen who will influence our approach to post-war problems, there are many unanswered questions as to what is to be done with Europe and Asia and its peoples. A major problem is whether our present enemies shall be forgiven and whether we, whom they threatened to destroy, shall be asked to forget. This is the key to post-war planning. We perhaps could more readily forgive if we could conscientiously convince ourselves that the Japanese, Germans and Italians would forget their uncivilized, stupid and dangerous philosophies.

But the danger of an ineffective Armistice is apparent even at this moment if the psychological problems or world readjustments are not realized. The younger generations, under our enemies' influences, have already been indoctrinated with the virus of totalitarian philosophies. Erika Mann's book, "School for Barbarians" reveals the intense training of German youth to serve the ulterior purpose of Nazi Germany. Life Magazine's recent description of a German educated youth revealed how deeply Nazi philosophy was imbedded within the spirit of a mere boy. The same is true in Italy and Japan.

Nor has this influence been confined within the borders of these countries. The extent of Nazi influence and domination is well known. Japan, too, according to the Office of War Information, is forcing its culture on subjugated peoples. The Japanese Armies, say the OWI, have been followed by Japanese teachers who are reorganizing the educational and religious systems of the conquered countries to fit the Japanese pattern.

Defeat will still leave the rabid Nazi with his destructive philosophy which will mean another war as soon as the German military machine can be restored. The Japanese will not be discouraged by defeat from their attempts to achieve world domination and to establish the superiority of their race. An Army officer who as the son of a missionary was raised in the Far East and received his education at the University of Tokyo, said to me recently, "I've seen people who've spent fifteen or twenty years in Japan miss the ball about them. If you whip them, they'll blame the defeat only upon their lack of preparedness, inefficiency or upon military errors, and then they'll resolve that none of these deficiencies will be repeated the next time!"

No, the war will not necessarily end with the Armistice. The cruel and vicious behavior patterns into which millions of Europeans and Asiatics have been disciplined will have to be corrected. The spirit of liberty and humanity which have inspired men to their greatest achievements will have to be revived. To enjoy an extended peace, after this war, the peoples of the entire world will have to adopt a sound moral, philosophical and spiritual understanding.

Exactly where Democratic radio will serve in this gigantic operation will depend mainly upon radio's ability to serve. All media will, of course, have to make their individual contributions. But this is a major task in which educational radio is uniquely qualified to serve.

In our own country, radio has operated to establish many common behavior patterns among our own heterogeneous peoples. Already, radio is serving to unify our nation with other United Nations. Educational radio is now performing notable services to promote inter-hemisphere and international understanding. More can and must be accomplished.

The United States and our allies already have a common basis of understanding in resisting aggression and in defending liberty. Between ourselves

(Continued on page 11)

\*Chief, Script Section, Radio Branch, Bureau of Public Relations, War Department.

## Radio in the War

This is Education Week in the United States where free education always has been the bulwark of our democracy. The roots of this freedom extend clear back to the early beginnings of our people upon this continent. The advance of public education has been marked by a pace-keeping advance in the application of communication media to curriculum development. Not the least of these media is radio. The advance in the field of audio-education methods is especially amazing, in view of its extreme youthfulness among the media. It is perhaps a particularly happy chronological circumstance that radio has come of age in time to be of service in the present tragic global conflict.

Radio is unfettered by geographical boundaries; it jumps rivers, mountains, oceans, and plains with equal indiscrimination. It reaches down into the farthest corners of the earth—no nook or cranny can escape the radio beam. It is this maneuverability which makes radio a strategically important weapon of offense and defense in the present struggle.

How has education applied this tool to its responsibilities in the war? A casual glance will reveal unending examples. Within the realm of academic training, the High School Victory Corps leans heavily upon the radio for a common national bond among the high school youth of the nation. The American School of the Air devotes four of its weekly half-hours to the subject of the war effort in music, in social studies and in science. Local efforts like the Texas School of the Air, the Radio Council of the Chicago Public Schools, the Rocky Mountain Radio Council, the Wisconsin (WHA) School of the Air, and the Cleveland Public Schools Radio Department are doing a solid job in this emergency.

Recognizing the importance of communications, our schools have prepared and still are preparing thousands of youths as radio operators and radio mechanics. Both the Army and Navy have adopted tested principles of education in further training communication experts.

Don't sell radio short! Remember it is talking from the backs of soldiers as they move about in the combat zone, it is talking from planes, from ships, from tanks, from general headquarters. It weaves an invisible web about the movements and actions of men that postulates its control of the destiny of the human race. Little wonder that educators will come out of this war with a new weapon, more highly de-

veloped than at present, whereby their teaching efforts will be realistically implemented to undreamed of possibilities. Educators must therefore use radio whenever possible, explore its capabilities and its potentialities so that as radio approaches mechanical perfection and is freed from war duty, the educational system will be able to take immediate advantage of its unlimited possibilities.

There are plenty of radio sets in the homes and schools; there are plenty of radio programs on the air usable as educational source and inspirational material, in school and out, on elementary, high school and college level; there are plenty of radio-minded educationists ready to help; and most important there are materials that only radio can successfully develop for the minds and hearts of our school generation to orient them in the gigantic maze of our world-wide war effort. These matters make it imperative that radio be given the place of importance at the educational table that it merits, equal to other accepted media of education. This acknowledgment must be made by educators themselves.

**Major Harold W. Kent.**

## Notice!

Has anyone a better address than the following for the person named?

Irene B. Quiri  
Newark High School  
103 Grant Street  
Newark, New Jersey

## American Education Week 1942

EDUCATION FOR FREE MEN is the theme of the 22nd annual observance of American Education Week. This theme is most fitting at a time when the entire world is at war to determine whether freedom or tyranny shall prevail among men.

American Education Week is a time for a concerted effort on the part of all school systems thruout the nation to help the public understand why education is more and not less important as a result of the urgency of the war effort. It is a time for interpreting to the people what the schools are contributing to the war effort and the part that they must play in the peace that is to follow after military victory is achieved.

The National Education Association has prepared materials to assist local school systems in the observance, among which are posters, leaflets, stickers, manuals, plays, and other materials. Write to the National Education Association, 1201 Sixteenth Street, N. W., Washington, D. C., for complete information.

## Washington Chapter of the AER Lays Plans for Future Meetings

At an informal meeting of the Washington Chapter of the AER a month ago, at the home of William Boutwell, Vice-President of the AER, various members of the AER in Washington suggested the possibility of holding monthly meetings. Upon the request of the members present, Major Harold W. Kent, President, on duty in the Nation's Capital, appointed a committee to look into the possibility and desirability of such meetings. The committee composed of Ernest Bryant, Director of Information of the National Archives; Vanett Lawler, Associate Executive Secretary of the Music Educators National Conference; and Joseph L. Brechner, Chief Script Writer, Radio Branch, War Department, Bureau of Public Relations, met at lunch Thursday afternoon, September 3.

The committee agreed that AER meetings in Washington could be very useful to provide an opportunity for the various members who are employed in the Government as radio information or education specialists to meet each other occasionally to exchange views and information concerning their activities. Also at such meetings, AER representatives from the schools in and around Washington would have an unusual opportunity to learn new and improved radio techniques direct from Government radio specialists for use in their school broadcasts.

While no specific dates have been set, plans were made to hold the first meeting during the first week of October. The dinner meeting would begin about six and end before eight o'clock. Various speakers would be invited from time to time including high Government officials particularly related to radio and education, and notable visitors to Washington. The meeting would be informal and the members given an opportunity to hold an open discussion when the speaker has completed his talk. Many Washington radio writers look upon these meetings as the first opportunity of meeting regularly to consider and discuss their mutual problems without pressure. The meetings themselves should be especially significant not only because members will hear directly from important Government and International personages but also because the Washington unit of the AER includes many members who hold positions of great influence with the Federal Service. Further details of the Washington chapter activities will be reported in future issues of the Journal.



# Production Tips for Beginners in Radio

By Charles C. Urquhart\*

An article such as this must properly open with a definition of the term "radio production," since many people now working in radio or in in-school broadcasting are vague on this point. Radio production is managing a show in every detail from that split second of time just before its inception, until the announcer signs off the program. A competent producer must be able to take care of everything.

What then, is everything? What are the actual things a producer must be able to do?

His first necessity is sense of showmanship, and showmanship is the knack of knowing what the public will accept and like. From training and experience, he must be able to create a show out of thin air and out of his head, starting from scratch with an idea. When someone says to him "Let's put on a show," he should be ready to start right in. Every show has to be about something—or for something—so the starting is easy. Is it a show about a holiday, or a cause, or is it a show in which eight Russian students must be used? Is it to be comic, or educational, or what? Let him gather all his facts first—then let his imagination go to work for him. From the beginning, it is his show, and he is indeed the producer, the director (the terms are synonymous in radio, although the latter is preferred), the man behind the scenes who makes the wheels go round.

Once built mentally, the show must be written—words put down on paper, a script prepared. A top-flight producer can write his own show, if need be. If he has the services of a writer, then his next step is to carefully outline to this writer exactly what he wants the script to do. This preliminary conference is vitally important, because it establishes a perfect understanding between the writer and director, and makes for a better show sooner. Since writers the world over are the same, it would be well for the director to establish a deadline on which the first draft of the script must be delivered. The text is the thing, and may require many revisions. Insofar as actual format is concerned, there are no standard rules. The simplest form is the best. The kind of music or sound desired may be indicated by the writer or director to aid the musical director and the sound man. The title page should indicate a list of the cast with a two or three word description of each, a list of the sound effects and a list of the music cues.

\*Production Manager, NBC, Central Division.



Charles C. Urquhart (extreme left) checks microphone technique of students at the Radio Institute conducted by Northwestern University this summer in cooperation with NBC. Mr. Urquhart was recently appointed Production Manager of NBC's Central Division in Chicago. (Photo by Howard Greeter.)

After the script has been written, and mimeographed, then what is perhaps the director's most important job, begins. He should sit down by himself somewhere and familiarize himself with his script. Study it again and again, making notes meanwhile as he analyses his show and plots his plan of campaign. He must know in advance exactly what he is going to do in every detail: what kind of music he wants; what kind of sound he is going to need; what kind of actors; what kind of tempo; where his climaxes and anticlimaxes are; where his tentative cuts are; what the show will mean to the listening public. This task of learning his show may take him an hour or a week, but should be done thoroughly.

The next step is threefold. The director should schedule conferences with his music man and his sound man and should cast his actors. Whether he is using an orchestra or a choral group, an organ or recordings, the problem of finding the perfect music is still the same. Naturally the ideal set-up is to have an orchestral unit and a leader who can compose proper incidental music for each broadcast. Still, if this ideal situation is not possible, then a man who knows music and recordings can do an excellent job of fitting the material avail-

able into any given show. The conference with the sound man exists for the same purpose as the music conference, to establish a perfect understanding between the director and his co-workers. The director should know what he wants and explain it in simple language to his men, and since they are specialists, he should ask for their advice. Just as a foot-note, it might be well to add here that it is always valuable to bear in mind that dramatic music and sound on radio are still in the experimental stage, so that the sky is the limit.

His third step is to get his actors. It very often happens in professional radio as in in-school broadcasting that only a certain pre-set group of actors is available. Maybe the problem at hand is to use actors whose parents were foreign born, or Negro actors, or any arbitrary set-up which, of course, has been taken care of in the plotting and the writing of the script. With such a basis, it is simple to fit actors to script, or vice-versa. If the field is open to all contenders, then the director should audition for each part, both attempting to conserve time and to give each potential actor a fair trial. He should know what scenes are best suited for audition purposes and use

(Continued on Inside Back Cover)

# In-Service Teacher-Training in the Use of Recorded Materials

By Donald L. Cherry\*

(Reprinted from the *Filmo Visual Review* by special permission of the Bell and Howell Co.)

The recently published directory of "High School Play-back Equipment," issued by the Educational Radio Script and Transcription Exchange of the Federal Radio Education Committee, contains statistics which are important to those interested in the use of recorded materials in our schools. Administrators might well consider that 2745 schools in the United States and its possessions have facilities for playing 16-inch transcriptions at 33 $\frac{1}{3}$  r.p.m. If to these were added the schools possessing 78 r.p.m. phonographs, the school and student figures would reach considerably greater proportions.

It appears, therefore, that the use of recorded teaching aids in our schools need not be delayed through the lack of proper equipment. In-service training programs must be developed to furnish information concerning the equipment's use, and to encourage teachers in the educational possibilities contained in recordings. It has been the experience of the writer, in working with a number of school groups, that such interest can, with a little nurturing, become real enthusiasm.

## Institute Sessions

The most advisable method of getting data into the hands of those teachers who might be able to use recordings and transcriptions in their classes will, of course, depend upon the school situation. Institute sessions and meetings in growing numbers are being devoted to discussing the use of audio-educational aids. Play-back equipment, in the hands of a capable, field-experienced speaker, will enable the group to listen to portions of typical materials, with discussion and question-periods providing an opportunity for the teacher to voice individual problems. Examination of brief selections from various recordings is probably of greater value than is the customary demonstration technique. This is especially true if the teachers are not well acquainted with the varied types of recordings.

## Individual Leadership

But approaches to this problem of in-service teacher-training are numerous—and not all are as pretentious as the institute session. It may be that the administrator of a school will wish to have a faculty member direct the use of audio-visual aids, an assignment which often appeals to those who like to strike out into new fields. The director of audio-visual aids will perhaps find it necessary to devote himself, as

well as the teachers in his school or system, to a period of training.

## Publication Distribution

Another means of teacher-training (which may be used by superintendent, principal, or director of audio-visual aids) is somewhat simpler—and perhaps of only short-term effectiveness. This is the circulation of various publications dealing with the school use of recordings. Rather than rely solely on the generalizations often found in such readings because they are directed to different school environments, administrators may wish to furnish bulletins, written by faculty committees, with particular educational situations in mind.

The next step is to determine the questions which will be uppermost regarding the use of recordings. These will be manifold, but in all likelihood they will fall under three general headings:

1. What is the current experience of other schools with this material?
2. What recorded teaching aids are available?
3. How can I use them?

## Available Information

In the first place, it is not unnatural that the teacher who is eager to make the most effective use of these new devices in her teaching should wish to know what is being done elsewhere. The Association for Education by Radio, through the medium of its monthly *Journal*, provides a forum for the exchange of experiences in the field of educational radio programs and recordings; its information and news-notes concerning the use of transcriptions will furnish the enterprising teacher with numerous leads for investigation and correspondence. *The News Letter*, published monthly during the school year by the Bureau of Educational Research of Ohio State University, Columbus, Ohio, is a pioneer in the field of "bringing information to the teacher about the radio, the press, and the motion picture," as its masthead reads; while articles and news items also feature the *Service Bulletin of the FREC*, the periodical issued by the Federal Radio Education Committee, U. S. Office of Education, Washington, D. C. The listing of "High School Play-Back Equipment," mentioned earlier in this article, will also inform the teacher or director of audio-visual aids whether there is such equipment in nearby schools, and with whom contact might bring fruitful results.

For the teachers' second query, "What recorded teaching aids are available?," there should be placed at the teacher's disposal the listings of records

and transcriptions, as well as further information about new recordings. The catalogs of commercial companies producing such materials will be of interest, as will that of the Educational Radio Script and Transcription Exchange (Federal Radio Education Committee). The activities of such regional groups as the Rocky Mountain Radio Council, with circulating libraries of transcriptions, should also be brought to the attention of teachers who might use their materials. Lest the teacher interested in locating a useful recording feel that she is swamped with the rapidly expanding offerings, it might be well for those in charge of in-service training to provide critical comments on suggested discs, as well as some criteria upon which the teacher might base her own choice—such items as objectives to be achieved, length and technical quality of the recording, authenticity of program content, and dramatic quality.

The third problem with which the teacher may wish help pertains to utilization, the actual classroom procedures which can make the recording most effective as a teaching aid. Here it might be desirable to place at the teacher's disposal such publications as Margaret Harrison's *Radio in the Classroom* or R. R. Lowdermilk's stimulating pamphlet, *Teaching with Radio*. Bureau of Educational Research, Ohio State University. Although these are devoted to educational radio, the ingenuity of the teacher interested in using recordings will suggest numerous ways in which radio techniques may be adapted to audio-educational material on discs.

But merely placing printed materials before the teachers in our in-service training program hardly can be regarded as a satisfactory solution to their problems. It is necessary for the director of audio-visual aids, or the administrator, to cut through the mumbo-jumbo which surrounds the subject and to outline a few simple suggestions for the teachers, after which they can be encouraged to strike out on their own, and, incidentally, to help others in the field by testing new ideas and procedures. Here are a few simple suggestions:

1. Always "preview" a recording by playing it over before classroom use;
2. Decide on the related class activities which will fit in with its use—preliminary setting of the scene; follow-up discussion; note-taking or complete absence of activity during the playing;
3. Be sure that play-back equipment is placed in a location to insure

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\* In charge of auditory aids, Sequoia Union High School, Redwood City, California.

# Broadcasts for Schools . . .

Blanche Young, Director of Radio Activities, Indianapolis Public Schools

## Texas School of the Air

The Texas School of the Air under the direction of John W. Gunstream is a division of the Texas State Department of Education. Many recognized educational institutions and organizations have cooperated with the State Department in organizing and developing this educational outlet. Some of these are the University of Texas, North Texas State Teachers College, Texas State College for Women, Agricultural and Mechanical College of Texas, Texas State Teachers Association, Texas Association for Childhood Education, East Texas State Teachers College and the Texas Congress of Parents and Teachers. The 47th Texas Legislature, recognizing the educational possibilities by Radio, appropriated necessary funds with which to carry on the work of Texas School of the Air.

In September, the fourth consecutive year of broadcasting began. A fifteen-minute program is presented each school day from 1:15 to 1:30 p. m. These series are carried by the Texas Quality Network (WBAP, WFAA, WOAI, and KPRC) supplemented by KGNC. The network is first in the Southwest by coverage, first by popularity, and is unexcelled in its background, character and equitable operating policies.

Four of the series of programs remain the same as in previous years. "Your Story Parade" replaces "Stories Plus" on Mondays. This year the Texas School of the Air will serve all ages from the pre-school child through the adult.

The Governor of Texas, the State Superintendent and other notables inaugurated "Your Story Parade" on September 28. A group of pre-school and primary children were on hand to receive the program in behalf of their "colleagues."

The Texas Association for Childhood Education is collaborating with the planning and producing of this new series. It is hoped through educational radio programs that war hysteria and nervous tension can be reduced. Children must have happy, wholesome, and natural situations even though the world is at war.

## Mondays

**YOUR STORY PARADE** (1:15-1:30 p. m.)—Over 2,000 of the Primary teachers throughout Texas were contacted to recommend stories for dramatization in this series. The response was great. A committee made up of children's authors, teachers, and librarians made the final selection of stories to be used. The other suggestions were included in the splendid list of related stories. The script writer, Mrs. Della West Decker, is also an author of children's stories.

## Tuesdays

**OPEN YOUR EYES** (1:15-1:30 p. m.)—This series is based largely upon science. The programs are intended to show the beauty and excitement of everyday things. Mrs. Phoebe Mizell, of the Demonstration School at North Texas State Teachers College, Denton, Texas, is the script writer. Both colleges at Denton, North Texas State Teachers College and Texas State College for Women, cooperate in the presentation of this series. It is planned for the elementary grades from the third up.

## Wednesdays

**READING FOR ADVENTURE** (1:15-1:30 p. m.)—This Language Arts program is for junior and senior high students. It is designed to stimulate the students to read more widely and selectively. The planning committee was made up of classroom teachers and librarians. Dr. A. L. Chapman, who headed the committee, is also the Director of the Bureau of Research in Education by Radio of the University of Texas. Results of research were used in the selection of suitable books. The script writer for this series, Mrs. Elithe Hamilton Beal, is also in charge of Radio House of the University of Texas.

## Thursdays

**JOBS AHEAD** (1:15-1:30 p. m.)—A vocational guidance service for high school students and adults. John O. Rosser, of Texas Agricultural and Mechanical College, is the director of this series. The manpower needs of the nation, as interpreted by Paul V. McNutt's War Man-power Commission, will serve as a basis for the programs. Special emphasis will be put upon the training of women for war jobs.

## Fridays

**MUSIC IS YOURS** (1:15-1:30 p. m.)—Presented by the University of Texas. Miss Nell Parmley, State Director of Music of the State Department of Education, and Dr. Archie N. Jones, Professor of Music Education of the University of Texas, direct this series. Music in many fields is included: art and folk songs, vocal and instrumental music, and dramatic presentations of the lives of past and contemporary composers of great music. Although this series is planned for upper elementary, junior and senior high school students, adults will find the programs interesting and worthwhile.

The Teachers' Manual and Classroom Guide for each of these series are available to any Texas school teacher without cost. They may be procured from the Deputy State Superintendents in their respective districts or from John W. Gunstream, Director of Radio and Visual Education, State Department of Education, Austin, Texas.

There will be one Texas School of the Air coordinator appointed for each of the twenty-four Deputy Superintendent Districts. They will assist the schools in securing program materials and proper classroom utilization and evaluation of the program.

A special Listening Committee will assist the script writer and producer of "Your Story Parade" in adapting the stories more effectively to fit the needs and interests of the younger children. This Committee is made up of key persons from all sections of the State who are interested in the growth and

development of the pre-school and primary children and the part that radio can play in furthering this.

The Texas School of the Air has a well rounded program. A notable contribution to radio education should be made this year.

## STATEMENT OF OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933.

Of The Journal of the AER published monthly, except for the months of June, July and August, at Chicago, Ill., for Oct. 1, 1942.

State of Illinois } ss.  
County of Cook }

Before me, a notary public in and for the State and county aforesaid, personally appeared George Jennings, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the Journal of the AER and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business manager are: Publisher, Association for Education by Radio, Chicago, Illinois; Editor, James G. Hanlon, Chicago, Illinois; Managing Editor, None; Business Manager, George Jennings, Chicago, Illinois.

2. That the owner is Association for Education by Radio, Chicago, Illinois.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

GEORGE JENNINGS,  
Business Manager.

Sworn to and subscribed before me this 18th day of September, 1942.

GEORGE J. DRAMIS,  
(My commission expires April 30, 1946.)

FOR VICTORY

BUY

UNITED STATES

WAR BONDS AND STAMPS



# "We Take You Now To—"

By Kenneth G. Bartlett, Director,  
Radio Workshop, Syracuse University

## Boulder—University of Colorado and W. M. Spackman:

"Very little color stuff about our staff or plans for the November AER JOURNAL, I'm afraid. We live like mice. However, here goes:

"My radio assistant, **Jan McClearey**, has taken four months' leave to be with her husband, a 1st sergeant in the tanks, who's just been sent back from abroad for officer training at Ft. Knox. She'll do some script research and writing between weekends. Before joining us last February she was for a year and a half secretary of the Rocky Mountain Radio Council. (Only trouble is, this story needs an illustration!)

"On November 5th, our weekly news-comment show 'History in the Making' will have its 125th uninterrupted airing. This is a 'one-man round-table'—four faculty experts background the week's biggest headline, then one takes the air assignment—which began with the fall of France in June, 1940. Live over KVOB and canned over 8 other stations.

"In addition to our other shows ('Enemies and Allies' and 'Facts for War'), we're planning for the winter a dramatizing of Greek and Roman mythology and master-pieces under the title 'Thunder Over Olympus,' 10 weeks, 15-minute shows. Also, still untitled, there's to be a 26-week 'big books' forum series (classics, English, modern languages, philosophy) along the lines of 'Invitation to Learning' but a lot less highbrow—or need I say that."

## Columbus—Evaluation of School Broadcasts and I. Keith Tyler:

"The formal period of our five-year study was completed on July 1. We had worked with numerous school systems and with educational institutions and, cooperatively, I think, had advanced thinking and practice with regard both to school broadcasts and to the use of radio by youth and children in and out of school. We had also worked cooperatively with broadcasters, both network and local, and similarly cooperatively had advanced the thinking and the practice to some degree.

"In terms of materials, we had written and distributed some five printed pamphlets and some forty mimeographed bulletins. This, I believe, has been a substantial contribution to the field. In addition, the first of five or six books had been published by

the World Book Company namely, *Recordings For School Use: A Catalog of Appraisals*.

"We then obtained an extension of time to complete our other books and permission to utilize funds originally granted but not expended. For this task we have kept on for limited periods of time **Norman Woelfel**, the associate director, **Secrley Reid**, **Howard Rowland**, and **Hazel Gibbony**, in addition to the major part of my time, to be devoted to preparing these volumes for publication.

"As to the remainder of the staff the news is obviously incomplete and will change, but as of today I can report present developments. **J. Robert Miles** is now a Lieutenant, Junior Grade, in the Navy. He is taking special training at Harvard University and will be teaching mathematics in the armed forces. **Gerhart Wiebe** is working with the research department of the Columbia Broadcasting System. **Irving Robbins** is preparing to enter the Army. **Daniel Day** is in Washington but at the moment has not secured employment. **R. R. Lowdermilk**, of course, has been in a responsible position with the Office of Education since last spring."

## Boston—Boston University and Howard LeSourd:

"Dean **Howard M. LeSourd**, Dean of the Boston University Graduate School and chairman of the All-University Radio Committee, says that all Boston University radio activities will take on added impetus this fall and winter to meet the additional demands of the war. In addition to new radio courses this also means many more radio programs especially those of half hour duration aimed to improve morale in the New England area.

"**Dr. Daniel L. Marsh**, President of Boston University, has appointed **Ralph L. Rogers** as Director of Broadcasting. Since 1934, Mr. Rogers has been in charge of all radio courses in addition to supervising the University Radio Studio. Prior to joining the faculty Mr. Rogers was well-known as a writer-director and is the author of *Do's and Don'ts of Radio Writing*.

"A new University program which is rapidly winning a large audience in the New England area is the 'Church School of the Air' under the leadership of Dean **Howard M. LeSourd**, Dean of the Boston University Graduate School. The program is aired Sunday mornings at 9:15 over the red network outlet WBZ-WBZA. Based on the

International Sunday School lessons the program places special emphasis on their application to present war problems.

"Among the new programs to be aired by the University this fall and winter will be the 'High School Victory Parade,' 'Headlines of Tomorrow,' 'Colleges at War' and 'College Capers' an all-student show. All of these programs will be piped from the University Radio Studios to local stations.

"**Dr. William L. Stidger**, well-known network radio preacher and member of the Boston University School of Theology, will be heard in a new series of Sunday afternoon programs. Broadcast under the title of 'Boston University Sunday Vespers' the program will include a special mixed quartet, soloists and a war-time talk by Dr. Stidger. In a test series last spring this type of program won a large audience in a few weeks.

"A new four-year certificate course in radio has been added to the University courses in radio. It will be offered to students in the Evening College of Commerce. Special emphasis will be placed on training young men and women for active service in the non-technical radio divisions of the army, navy and civilian corps."

## Urbana—University of Illinois and Joseph Wright:

"WILL lost eight licensed radio operators to armed forces during the first six months in 1942.

"Thirty-seven University of Illinois courses were broadcast to citizens of the State, direct from the classroom, by WILL during the fiscal year, 1941-1942, **Jos. F. Wright**, Director, discloses in his annual report.

"**Nat H. Erwin**, Production Director for WILL at the University of Illinois and Director of the NABE Script Exchange, spends part of his time teaching students speech at the University of Illinois.

"Besides auditioning all live talent performing for WILL and selecting all transcribed and recorded music on the air, **Larson F. Demming**, Director of music for the station, broadcasts two to four times each week on the WILL electric organ. He also writes the continuity for the full hour of classical music broadcast each day, seven days a week, by the University station.

"**Paul Bolman**, Chief Announcer for WILL is a busy man. He is in complete charge of all announcing and news-casting on WILL, is taking graduate work in speech at the University of Illinois. In addition, he is an ordained Christian Minister and fills two pulpits each Sunday in outlying communities. He's married and has two children."



### Columbus—Ohio State University and C. W. Pettegrew:

"WOSU launched the Ohio State University Forum this fall to answer many requests for an authoritative discussion on topics of interest to Ohioans. The station has broadcast many forum programs in the past, but this is the first set up on a 'permanent' basis. President Bevis has named **Dr. H. Gordon Hullfish** as chairman of a committee which will plan the program and select its participants. Hullfish will also act as moderator, or chairman, of the programs, with three other faculty members taking part. Occasionally, off-campus experts will be invited to participate. The Forum is not intended to provide 'all the answers' for the listener, nor will it be a sounding board for personal opinions, but is planned as an informal, sane attempt to share with listeners' guideposts in 'thinking things through.'

"WOSU normally alternates French and Spanish instruction from year to year, but both languages are being taught by radio this year due to the flood of requests for the service, particularly Spanish, which was scheduled for an off-year.

"The station's response has increased nearly 10 times since it changed frequency, increased its power to 5,000 watts, and nearly doubled its broadcasting hours of operation—a year ago last summer. Especially encouraging are the comments from those who say, 'I plan my whole day's schedule according to your programs,' or 'I tune in when you sign on in the morning and 'let it cook' there all day.' WOSU now covers more square miles of Ohio than any other station in the state—and they're listening.

"**Capt. Friel Heimlich**, former WOSU program supervisor, is attached to Second Army Headquarters, Memphis, Tenn. He completed an intensive 3-month training course in the Infantry School at Ft. Benning, Ga., last summer, graduating June 19. **Byron B. Williams**, another former program supervisor, who left to join the staff of Town Hall, New York, is now with the American Education Press, Columbus. **Joseph Wack**, member of the engineering staff, is a cadet at the Army Air Forces School, Scott Field, Ill. **Wib Pettegrew**, program supervisor, synchronized music and acted as narrator for a movie, 'The University and War,' produced by Ohio State for use in high schools and clubs in Ohio and the Fifth Corps Area. **R. C. Higgy**, director of WOSU and a well-known radio engineer, spends five nights a week teaching a wartime radio course."

### Chicago—National Broadcasting Company and Judith Waller:

"Naturally the thing which has been uppermost in our minds these past weeks has been the Summer Radio Institute we have been conducting here but which will be old stuff come November. You might be interested in some of the results. At least two-thirds of the Institute were not interested in securing new positions. Many of them had jobs at radio stations or were teachers of speech and drama and wanted to add radio to their course of study. Others were writers and actors who were desirous of securing more training.

"Of the remaining one-third, one young woman, **Dorothy Gibbons**, a Northwestern Graduate 1941, has been taken on as Secretary of the Production Department here. We have recommended six young men for announcing positions, several as Production Directors and are daily answering numerous inquiries from radio stations throughout the country for information on the personnel of the Institute. I would not be surprised if all who wanted positions had them before the year is up.

"When people have asked us whether or not we thought the Institute was a success, it has been difficult to make a positive statement because we have not known by what standard to measure success or failure of a venture such as this. On the other hand, the student body has assured us from their point of view it has been a success and so I think we can claim it has. No definite decision has been made as to whether or not it will be repeated next year."

### New York, N. Y.—CBS and Mildred Game for Lyman Bryson:

"**Lyman Bryson**, CBS Director of Education, spends his Tuesdays, Wednesdays, and Thursdays in Washington, where he has accepted a part-time post as educational adviser in the Office of War Information, his services being contributed by CBS. His immediate task is assisting the domestic branch of the OWI to develop a better flow of war information to the public schools through radio and other channels. Columbia's *School of the Air* of the Americas has been designated, for the duration of the emergency, as one such channel. Mr. Bryson is also assisting in the setting up of an adult education branch of the OWI, whose purpose is to stimulate discussion of the war and the United Nations' war aims among the country's organized groups. He is to continue to preside over Columbia's 'People's Platform,' Saturday night dinner-table discussion.

"**Leon Levine**, CBS Assistant Director of Education, is happy over the

fact that the new 69c reprint edition of the programs of 'Invitation to Learning'—his pet broadcast—is selling at the rate of 5,000 a week. And this book covers programs broadcast two years ago.

"**Murray Dyer**, who has written many prize-winning scripts for CBS' 'Tales from Far and Near,' a *School of the Air* program series, has been made editor of all scripts for the *School of the Air*. Mr. Dyer's first short story, 'Samuel Blane,' laid in Japan where the writer spent his youth, was published in the September issue of *Harper's Magazine*.

"**Frank Ernest Hill**, noted educator, lecturer and author, has joined the CBS staff and will write scripts for the *School of the Air*'s current events program, 'This Living World.' Mr. Hill flew a plane for our armed forces in the first World War. His son, Russell Hill, well known to readers of the *New York Herald Tribune* as a war correspondent writing from Egypt, is the author of a current best-seller published by Knopf, 'Desert War.' Russell's voice was familiar to CBS listeners during the last months' broadcasts direct from Berlin.

"**Clinton Johnston**, Production Director of the CBS Department of Education, has lined up an interesting series for Columbia's 'Highways to Health' (WABC-CBS, Thursdays, 4:30 to 4:45 p. m., EWT) in which distinguished men of medicine are answering questions on the benefits of psychiatry to the normal person. The talks cover three aspects of the role psychiatry plays in today's world: its contribution to healthy family life and the successful emotional training of children; its work with existing social agencies such as domestic relations courts, welfare groups, schools and churches; its assistance in the selection of candidates for the armed forces.

"**Dr. Roy Chapman Andrews**, Honorary Director of the American Museum of Natural History, is doing an interesting piece of work on 'New Horizons,' a *School of the Air* series, taking each week that spot on the globe highlighted by the war news, and discussing its geography.

"**Chester G. Renier**, former program manager of KMOX, St. Louis, has joined the CBS New York staff, and will direct among other programs the Monday and Wednesday broadcasts for the *School of the Air*.

"**John D. Morse**, formerly radio broadcaster on art for WJR, Detroit, has joined the CBS staff as director of 'Living Art' (WABC-CBS, Tuesdays, 4:30 to 4:45 p. m. EWT). Mr. Morse serves also as Associate in Radio at the Metropolitan Museum of Art, (Continued on Inside Back Cover)

## AER Reviews . . .

**Recordings for School Use—1942: A Catalog of Appraisals.** By J. Robert Miles, with Appendix by R. R. Lowdermilk. (World Book Company, Yonkers-on-Hudson, N. Y.; xix + 250 p.p.; price \$1.25.)

Reviewed by DONALD L. CHERRY

With transcriptions and recordings now commonly accepted as useful teaching aids, it is only natural that there should be an ever-increasing flow of these materials from a wide variety of sources. It is with a sense of relief, therefore, that this reviewer welcomes the appearance of another in the series of publications emanating from the Evaluation of School Broadcasts—*Recordings for School Use—1942: A Catalog of Appraisals*, by J. Robert Miles. In it are presented the results of an extensive evaluative study of available recordings, undertaken jointly by the School Broadcasts research project and the Recordings Division of the American Council on Education.

"This catalog has been created," the author states in the Introduction, "for the purpose of facilitating the wise purchase and effective use of phonograph records and radio transcriptions in schools." That it will attain its purpose is readily apparent as one notes the data given on the recordings listed: title, general rating, number of recordings in series and number of record sides, length of program, diameter and speed of record, quality of reproduction, cost (and discount, if any), producer and distributor, and writer and actors. Short descriptions of the content and comments on available study aids are given, as well. Of no less interest are the careful educational appraisals, covering such things as educational value, subject areas and maturity levels in which the recordings will be of most use, recording quality, interest, and appeal. Practical data, all of this—and the sort of information that school people need to have readily available if their choices of recordings are not to be haphazard. Recordings dealing with social studies and science, English literature and speech, foreign languages, elementary-school subjects, and some miscellaneous fields are listed, while "records intended primarily for entertainment or instruction in music have not been included in this catalog." The sections on "Standards for recording-playing equipment" and "How to operate a recording-player," prepared by R. R. Lowdermilk, are clear and exact in their recommendations.

This volume is decidedly more than its title would imply: it is not only a "catalog of appraisals" of recordings,

but also a manual and handbook for their most effective use. Yearly supplements are projected, which should take their place alongside this first catalog among the reference-books to be found on the desks of those interested in auditory aids. This reviewer's copy is already well-thumbed.

**Educational Music Broadcasts of 1941.** By G. D. Wiebe and C. F. Church. (Evaluation of School Broadcasts, Ohio State University, 1942, 38 pp., 20 cents.)

Reviewed by EDGAR B. GORDON

This booklet gives an evaluation of the thirty music broadcasts entered in the Fifth American Exhibition of Recordings of Educational Programs at Columbus, Ohio, in May, 1941.

The method employed was that of rating and judging each program by two independent listeners, according to a two-page form utilizing multiple choice and brief essay type responses. The programs were highly diversified and covered a wide range of objectives and audience levels. However, the rating sheets permitted comparisons on several features and elicited a great number of challenging criticisms and comments.

Obviously, the programs reviewed were considered individually, without reference to their context or series and some of the empirical judgments about grade levels, audience appeal, and educational value may therefore be questioned. On the whole, however, the program appraisals are very revealing and provocative. An apparent weakness in the group of thirty broadcasts was that relatively little provision was made for listener participation. In my judgement, it is to be regretted that a larger percentage of those who are broadcasting to school children do not seem interested in developing techniques similar to those which characterize the success of a good room-teacher engaged in the teaching of regular classroom lessons.

**A Primer on Questionnaires** (with special reference to school broadcasts), by G. D. Wiebe. Bulletin 59, Evaluation of School Broadcasts, Ohio State University, Columbus; 40 pp.; 50 cents.

Reviewed by H. L. EWBANK

The questionnaire has suffered much from overzealous, but uninformed friends, and from indiscriminating critics. After presenting the strengths and weaknesses of this research tool, Wiebe concludes that the questionnaire "is a simple and practical evaluation

technique and when intelligently used can provide valuable information.

To assist in this intelligent use, the author considers, in chronological order, the problems encountered in constructing and administering a valid questionnaire, in tabulating and interpreting the data. The procedure is illustrated through the treatment of a hypothetical research problem: the evaluation of "The Story Hour," supposedly broadcast to students in grades 5, 6, and 7.

Into forty pages the author has packed about all that the beginner at this type of research needs to know in order to use the questionnaire method effectively. The style is clear and concise. The author has successfully avoided the vocabulary that researchers are wont to use when talking to each other.

**What Objectives for School Broadcasts.** By Norman Woelfel. (Evaluation of School Broadcasts, Ohio State University.)

Reviewed by GENIEVE M. ALLEN

*What Objectives for School Broadcasts* by Norman Woelfel presents an impressive list of objectives for the utilization of radio in the classroom. It is the report of an intensive study conducted by members of the Evaluation of School Broadcasts research project of Ohio State University and forty-five experienced teachers from districts near New York City, Chicago, and Detroit.

Among the universally accepted objectives for students are increased interest in research, more direct experience in contemporary life, stimulation of thought and discussion, and supplementary backgrounds for schoolroom activities. The list of benefits to teachers includes broader experience and knowledge, and stimulation for wider personal contacts outside the classroom.

Educators who realize that life inside the school should be integrated with life outside the school, will be interested in this important bulletin. It proves that radio is destined to become a dynamic resource in classroom teaching.

## AER Reviewers This Month . . .

**Donald L. Cherry**, in charge of auditory aids, Sequoia Union High School Redwood City, California.

**Edgar B. Gordon**, "Wisconsin School of the Air," Station WHA; Professor of Music, the University of Wisconsin.

**H. L. Ewbanks**, Department of Speech, the University of Wisconsin.

**Genieve M. Allen**, Director of Radio, High School of Commerce, Springfield, Mass.

# The Workshop That Works

By Iola Whitlock\*

The College of the Pacific in Stockton, California, has long boasted of owning one of the best equipped college workshops West of the Rockies. Those on the Pacific Coast who know the workshop, have observed that this equipment does not lie idle. Fans have coined a more fitting title—"The Workshop that Works."

It all began in 1929 when the President of the College of the Pacific, Dr. Tully C. Knoles, started a series of talks on one of the downtown stations in Stockton. The idea came—why not set up lines to the College with direct broadcasts?

So in 1932 a little room on one side of the Conservatory of Music was set aside—and the Campus Studio was born. The story of radio improvements in the past few years in the College Workshop is a fast moving one.

In 1936 the Campus Studio was nothing more than a one room studio, with mixing equipment and two mikes. Later a control room was added and a thousand dollars was invested in recording equipment. This same year credit was given to students participating in radio activities. And in the fall of 1940 a radio major was added to the Speech Department, making the College of the Pacific the first College west of the Mississippi to offer a complete radio major.

By this time the Workshop was beginning to function on a near professional level. John C. Crabbe, who had received his B.A. degree at the College of the Pacific in 1937, stayed at the College to become part time instructor in radio. With summer work at the University of Iowa and the New York University, with intensive study under NBC and CBS heads behind him—Crabbe launched his Campus Studio program.

Classes emphasizing the practical side of a working workshop were offered—Radio Drama, Radio News, Radio Workshop, Radio Speech and Technique, Radio Writing and Production, and Practical Radio Discussion.

The emphasis from the outset has been on a nearly professional level—that is, as near as can be attained in the school situation. When the chance came for the studio to switch from a privately-owned station to a local network station—the Campus Studio changed affiliations. These new affiliations gave the Studio a greater selection of broadcasting spots and Blue Network as well as CRS (California Radio System) consideration of all broadcasts.

Lines extended from the College Studio to other buildings on the Cam-

pus, so that radio could walk into the College classroom—which it did once a week last year on the show "Know Your College."

With the close of the San Francisco World's Fair, \$1,200 in sound equipment was purchased from Treasure Island to make the studio well equipped for the weekly half hour drama—Radio Stage.

Last winter a new step was taken to broaden the scope of the Workshop. A three-room studio was taken over and Director Crabbe and his students took over. Ideas came faster than air time, so Workshop students started to transcribe programs. Now a series of shows are being built in the record library which can be released whenever air time is available. Transcribed programs released regularly on last year's schedule were "Know Your College" where classroom activity is broadcast in action, "Pacific Presents" a talk show by departmental heads of the College and "America Through Music" a musical-narrative show of American folk songs.

A series of programs to stimulate interest in good books, entitled "Treasures Next Door" (from the Office of Education), were filed to release at convenient times.

The purpose of the Workshop has been to educate, advertise the College, and entertain as well as give the student a working knowledge of radio from the standpoint of producing, directing, operating, performing and writing. These four aims have been attained through the full program schedule offered last year.

In the field of general education and cultural contribution to the community, the programs "Beside the Bookshelf" (reviews of latest books), "Pacific Musicale" (concert music with short composer biographies), "Know Your College," "The World Today" (observations on world events by Dr. Tully C. Knoles), "Pacific Presents" and "Pacific Symposium" (a student roundtable of current problems)—have all tended to stimulate educational interests. The studio cooperated with the Department of the Interior by having the distinction of being the only studio to produce the entire series of "Water is Life."

As an advertising medium of the College, the Campus Studio is unsurpassed. A five-minute spot is left open for "Campus Studio Highlights" outlining the week's radio events. "Pacific Prevues" conducted by Publicity Director Arthur Farey is aimed directly toward advertising Campus events.

(Continued on Back Cover)

## With the NAEB...

NAEB President Harold A. Engel took advantage of his West Coast teaching assignment this summer to visit member stations in Oregon and Washington. Summarizing his visits he reports:

**KOAC, Oregon State College, Corvallis, Oregon.**—With Dean V. V. Caldwell, who is directing the progress of the station in addition to his duties with the General Extension Division, I visited KOAC on June 26 and 27. The station had just completed tests on its new 5 kilowatt transmitter with its new vertical radiator located several miles north of Corvallis. It is as modern and complete a transmitter set-up as a station could ask for.

At the studios Mrs. Zelta Rodenwald, James Morris and Burton Hutton were carrying the brunt of the programs in the summer interim. The station was operating on a 10-to-10 schedule of twelve hours daily.

The KOAC studios on the University of Oregon campus at Eugene are suitable for limited use and represent a potentiality which it seems should be further developed if the talent of the institution is to be used to the fullest measure. A direct line connects the center in Eugene with the station at Corvallis forty miles away. There is a close connection between the speech department and the radio activity on the campus.

**KWSC, Washington State College, Pullman, Washington.**—On July 16 I stopped at the campus in Pullman to meet the KWSC workers and see the studios. Manager Kenneth Yeend, Chief Operator Pendleton and a gracious secretary were on hand to show me the station. Allen Miller was away on vacation at the time. The station's program schedule listed twelve hours daily and represented more of a load than a limited staff could be expected to carry. Director Yeend, in addition to station-operation, was teaching a summer session radio class in a studio-classroom adjacent to the station control room.

The KWSC transmitter is housed in a separate building on the edge of the campus. The antenna mast is nearby. The college is located on the top of a hill overlooking the city, so the antenna is elevated well above the surrounding wheat lands which blanket the area. The transmitter is a credit to the station's engineers, regular as well as student, for they have, under certain physical disadvantages, come out with an efficient set-up.

\* Publicity Director, The Campus Studio, College of the Pacific.



# Radio in the Primary Grades

By Lucy E. Foster\*

With the dreams of youth and the ideas accumulated in one year of normal school, I embarked on my teaching career at eighteen.

"I guess it is customary to start on the ground floor," said Miss Foster, "but I got my start on an even lower level. My first teaching post was in the basement of a small town school. Shoveling coal in an old-fashioned stove was part of that first job. The happy little group of children tramping in to begin their second year of school work, changed that drab room into a place of beauty. What fun we had! The little baby voice of one, John Howard, still lingers in my memory with his, 'Merry Trumett, Mitt Fotter'."

After the first grading period, a little fellow, proud of his phonetic prowess, announced that he could sound out my first name which appeared on his card. Lucy became 'Lucky' by all the rules I had taught him and perhaps he wasn't so far wrong. I have, indeed, been lucky in my chosen profession.

From my small town basement room, I went to the foreign district of a steel manufacturing city. Then I came to Akron, which is truly the 'City of Opportunity.' From the windows of my primary room, I can look out upon the Akron Airport and the huge Good-year Hangar.

On my way to and from school, I can see the University on the hilltop where I have been able to further my education.

My years of teaching have been fun, and now that radio has opened up a new field in education, I'm busy searching out the possibilities it presents."

Monday morning at 9:45 a voice out of the ether says, "The Akron Board of Education School of the Air presents Miss Josephine French in the Primary Story Hour." In primary classrooms throughout Akron and vicinity, little folks eagerly look toward the radio. A new adventure is about to begin.

Let us suppose their teacher has told them the story is to be, "The Three Little Pigs." There on the board is the name of the story, and like veteran readers they point it out to anyone who will listen. They will even show you words like, "straw, sticks, bricks." But how will these new words make a story? It has been a mystery for days because their teacher wouldn't tell. She just said, "Wait and see," and that special look in her eyes gave them to understand it would be well worth their listening. Perhaps a few children have heard the story, so they share the secret with their teacher.

The schoolroom library takes on a

new aspect of importance. Interested children search for the story—recognize it by the pictures first. Children who only read the pictures before, now find the words take on a new meaning.

Actual surveys show that radio stimulates curiosity. Listeners want to find not only the answers but all the information behind the answers. To get that information many of them turn to the printed word. Hence radio leads children to book reading.

Stories are never old to young folks. Moments of suspense are as great after the fourth telling as they were the first time. Breath is held, eyes pop, and a great hush, marks the telling of the "Three Little Pigs." When that old villain wolf is caught at last, big sighs and applause fill the room.

Now they are ready to tell just what they think about the story—and the clever teacher makes use of their new vocabulary. It's fun to point out the words that tell about the three little houses, and the phrases that tell where they went every morning. The movable hands of the little paper clock on the wall can be set at just the time the little pig left home.

Someone is sure to say, "Let's draw a picture," and a chorus of delighted squeals greets this suggestion. "I'm going to make the strong little brick house," says one child. "I think I'll make the little pig up in the apple tree," says another.

If you have seen the results achieved by these enthusiastic little artists, I'm sure you will agree that the story challenged their imagination.

Perhaps these very pictures are used as the foundation for a language lesson. Each little fellow shows his picture to the group and tells the part of the story he has illustrated.

The pictures may even be pasted into a long strip or moving picture reel and shown with sound effects to an enthusiastic little audience.

From one story of fifteen minutes duration, we can build a reading lesson, language lesson, arithmetic, phonics, art, and writing lessons.

You see we have added a new "R" in education: now we teach "Readin, Ritin, Rithmetic and Radio."

Is not motivation then the keynote of success in radio instruction?

The average teacher can't be skillful in all the subjects she has to teach and she doesn't have easy access to all the material she would like to use.

Now the radio brings lessons prepared especially for certain age groups. Many people have spent hours and hours of preparation and research to make each program a successful unit.

Ben H. Darrow, Founder of the Ohio School of the Air, has discovered

that in the use of radio, the ablest teachers are the most anxious to receive help. The most alert are also the keenest for this direct touch with out-of-the-classroom world.

Thursday's *Playtime Story Hour* is thoroughly enjoyed by the little folks. With complete abandon they enter into the musical games. They march, they fly, they waddle like ducks. It's all in fun, and who doesn't like a good game or some foot-tapping music, for relaxation?

Sometimes the children must listen for directors and follow them promptly. At other times they can listen and do what the music suggests. No matter which plan the rhythm lesson follows, the children accept it with pleasure because it calls for immediate action on their part.

In the past, educators have been inclined to accept the theory that little children could memorize but could not reason. For years our primary instruction has been based on this mistaken idea. But, teachers now recognize the fact that little folks can think when a problem on the level of their intelligence is presented to them.

Our Primary Science lessons are prepared on the bases of this knowledge. The problems presented have a direct bearing on the little folks' experiences. As I look back over the wealth of material the Radio Science lessons have brought us, and the pleasure we have had in working out our experiments, I feel that we have had a rich and profitable experience.

Actual tests prove that radio pupils progress faster than others. It teaches children to be alert, to grasp the situation at hand and to follow the directions promptly. It arouses interest and it brings a new voice and personality into the schoolroom.

We don't assume that radio will eliminate the classroom teacher—it is a new and useful tool, which when handled wisely will increase efficiency in our profession.

Little pitchers are supposed to have big ears. So keep our fine radio programs coming and we, of the Primary Grades, will be listening.

**Lexington, Kentucky.**—Owing to war-time demand by the federal government on the use of existing telephone lines, an arrangement for the duration has been made by radio station WHAS and the University of Kentucky by means of which the latter institution's nine broadcasts per week are recorded in advance and sent to WHAS for playing on the regular UK schedule. In view of this arrangement, the University of Kentucky has installed in its studios new recording equipment consisting of two Fairchild turntables, cutting heads and dynamic pickups, etc. The entire layout including engineering cost approximately \$2,200.

\*David Hill School, Akron, Ohio.



## Educational Radio Must Help Win the Peace

(Continued from page 1)

and England there is already a strong common ground of language and of laws based upon the Magna Carta principle that "To no man will we sell, deny or delay justice." Similarly, peoples now under the Axis rule have a basis for seeking the return of Democratic ideals: Old Czechoslovakia was created in our own Nation's Capital and its laws reflect the American conception of liberty; France, too, joins our Union with its principles of "Liberté, Egalité, Fraternité." Beyond this, among the other peoples, is man's innate desire for freedom in its widest sense. This universal desire of the common man for personal happiness can well become the substantial basis of a common understanding by all peoples.

There is no guarantee that the philosophies of the United Nations after a victory would be conducive to a lasting peace. What vengeance the conquered peoples of the world will attempt to thrust upon their overthrown conquerors is another current puzzle. Listen to the voices of the exiled governments speaking of their future revenge, listen to the refugee, the exiled, the escaped hostage, the moans from the concentration camps, the voices of the underground—in them lie terror as well as hope. What of the Americans whose sons, husbands and brothers died in battle? Bloody retribution may be sought against the Nazis, Japanese and their satellites for their terrible crimes against humanity. New and more tyrannical domination may be sought by those who were once dominated or threatened with enslavement.

From these points of view then, the necessity of a world-wide educational program for all peoples of the world is obvious. Chaos may be the achievement of the victors unless careful preparation is made to meet the requirements of the world after the Armistice.

### II

There was once a voice—a feeble voice that sought to spread peace and international understanding to all peoples. The International Institute of Intellectual Cooperation of the League of Nations attempted to promote the international spirit of understanding and collaboration between nations.

Its book, "School Broadcasting" published in 1933, reveals half-hearted efforts by many nations to extend the ideals of the League of Nations through radio. Unfortunately, in too many instances, the reports of the various nations up to that fateful year, show mainly dull presentations of abstract

political ideals rather than a concerted and imaginative effort to integrate understanding and realistic appreciation of the virtues and characteristics of the other peoples of the world in the available current broadcasts and in special radio programs.

Over and over again, we see programs devoted to international understanding described as "talk." Occasionally musical exchanges between nations were resorted to—although all musical programs of the serious variety are international. But the development of favorable attitudes in widely heard existing programs, and the preparation of specially designed international exchange broadcasts was not necessarily encouraged. It might be said, in fact, that the broadcasters displayed a lack of understanding and imagination.

In some instances, educators could not solve the techniques of radio to serve international understanding. Netherlands reported:

"Although these questions do not generally figure on the programs of the different educational broadcasting organizations, this by no means implies that the members of the teaching profession in the Netherlands are indifferent to the work being done by the League of Nations and to the promotion of the spirit of understanding and cooperation between nations. The reason is chiefly that school teachers (Read *School Broadcasting*) have not yet found a means of presenting these subjects to their pupils in a way that would appeal to their hearts and hold their attention. Broadcasting, which by its very nature is already international, undoubtedly constitutes a powerful instrument of propaganda in this field. The essential point is to know when and how best to use it."

Hungary, similarly, suffered from a lack of knowledge and experience: "It has not yet been found possible to organize school broadcasting on a systematic basis for primary and secondary schools," declares the report. Nevertheless, as long ago as 1928, the Hungarian Ministry for Education and Public Worship formed a "Free Broadcasting University" to meet the requirements of the rural population. Dangerous nationalism and excessive governmental control already was indicated in the ruling that the works of foreign composers were excluded from the broadcasts of the Free University of the Air.

Pre-Hitler Germany, on the contrary, reported an extensive program of educational broadcasts and instructions in the aims of the League of Nations and promotion of the international spirit in schools. Significantly, however, the report concludes with

the foreboding note (the italics are my own):

"Lastly, the Reich Government has appointed a committee specially entrusted with the duty of *controlling* broadcasts bearing on questions of national and international politics."

If the reports by Japan are correct, our problem after the war of combating Japanese imperialism will be even greater than anticipated. In the report that will probably come as a surprise to most Americans, the Japanese stated:

"The school authorities and the major national education organizations have undertaken an active propaganda campaign with a view to promoting the international spirit among children. Furthermore, in the course of lessons in ethics and history, teachers and schoolmasters instruct their pupils in the aims of the League of Nations and keep them informed on the principal international events (Disarmament Conferences, etc.)."

This would seem to lend support to those who believe that the Japanese people were led to war by their leaders against their own desires. If the report was accurate, the political aims of its peoples at the time of the Manchukuoan incident was in sharp contrast to its government's now well recognized military aims. But unfortunately, by December 7, 1941, the Japanese people according to most reports, were united in their nation's attempt to establish their new order in the Orient. From their own report the Japanese people cannot plead ignorance of world affairs.

It is well to note that school broadcasting had not been organized in Japan in 1933 although the central transmitter in Tokyo had been presenting educational broadcasts of a general nature since April, 1931.

Italy, where Fascism was already well entrenched, revealed a particularly obvious unconcern for international understanding. The 1933 report makes no mention either of the League of Nations nor of an effort to teach international understanding. The laws of 1927 established educational broadcasts under the monopolistic radio organization, the Ente Italiano Audizioni Radiofoniche (E.I.A.R.), which would be definitely governmental controlled. Of course its purpose was mainly to extend Mussolini's influence into the rural areas and into the primary schools. "When this has been done," declares the report, "it will be possible to organize a system of broadcast teaching proper, including lessons in foreign languages and, *more particularly*, lessons in the pronunciation of Italian."

As a whole, however, the reports of experiments, results and projects of

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## Educational Radio Must Help Win the Peace

(Continued from page 11)

25 countries in educational broadcasting show that the International League of Intellectual Cooperation had made a beginning in encouraging world understanding. Unfortunately time was of the essence. The present war marks the failure of these efforts.

What might have been accomplished if an intensive radio educational program had been carried out after the last war to promote international understanding is now merely an academic question. What must be realized is that radio was still the new and incompletely developed means of international communication when we entered the present war. Educational broadcasting even today is developing more effective techniques. What matters now is that when the present war is concluded, educators shall immediately enter the services of enduring World Peace. Radio, obviously, will be their most effective weapon (assuming that the peace terms shall be a genuine effort to develop world understanding both geographically and economically).

The United States, Great Britain and other United Nations will, necessarily, have to take the initiative to expound the good will spirit among nations. Since this war is being considered a test between two ways of life, Democracy and Fascism, it will be our responsibility to encourage and convince other nations—especially our present enemies—to adopt a similar pattern of living and government. Fortunately, if we accept the thesis that throughout the ages man has sought political and economic freedom, our success shall depend merely upon our speaking the truth convincingly.

After the war, our teachers will take their places throughout the world as missionaries of Democracy. Their task will be a difficult one. The natural resentment of the defeated will make the teaching and influence of the victor a form of oppression which will be resisted in the beginning. War hatred will remain smoldering and incendiary. Add to this the possibility that these teachers later, in natural sympathy to the underdog, may find themselves leaning in defense of the recently subdued peoples and in due course might forget the purpose for which they were sent abroad. International radio broadcasts designed to clarify misunderstandings between nations and to promote good will could serve as a teaching guide in which the hopes and ambitions of all peoples are blended into a textbook describing the common desires of all nations and peoples for security, happiness and peace in the world of tomorrow.

The responsibility of radio will begin

the moment the war ends. For between Armistice and the signing of the final peace terms and the adoption of covenants based upon the Atlantic Charter, lies the possibility of future wars. Assuming that the world peace table shall remain an open congress, the manifold problems of determining geographical boundaries, economic domains, trade understandings and political dominions can be fully explained day by day to the world audience which must fully accept those decisions and changes if the basis of an enduring peace is to be laid.

Language difficulties are not a serious impediment. Today, the British Broadcasting Corporation broadcasts in 39 languages. At the present moment, the schedule of the European Service alone, which is continually developing, includes 20 languages and runs 36 hours a day. At times, 14 wave lengths are being used for a single program. For each language, the BBC not only produces a clear, coherent bulletin of the main events of the day but also gives detailed and reliable news of the occupied countries themselves. Our own foreign broadcasts by the Overseas Branch of the Office of War Information is overcoming language difficulties with similar success. However prepared, material for international broadcasts can readily be translated into all languages and be channeled to the peoples of various countries by direct broadcast or by transcriptions.

Norway, for example, prior to her invasion prepared a popular broadcast of "foreign news bulletins" which achieved great success in promoting international understanding. That country also developed "Circular tours," a series of radio broadcasts during the winter months consisting of relays of foreign programs which best represented the social life of the different peoples of Europe. So exceptional were these foreign broadcasts that they attracted a large Norwegian radio audience and the press and magazines were aroused to comment extensively upon them. No, there is no question of radio's unique ability to serve the peoples of the world to promote world understanding. The question is merely one of radio educators' ability to recognize a world problem, to be prepared to solve it, and to take immediate action when the opportunity presents itself.

The foundation of world peace tomorrow is being laid, ironically enough by the United Nations war propaganda of today. The "Four Freedoms" which are the keynote of our broadcasts aimed at the enemy peoples are universal in scope. In securing world-wide acceptance of these ideals, lies promise of a beautiful world tomorrow.

But before their achievement stand the barriers of the merciless war days

still ahead, the Armistice, the peace terms, the restoration of peoples to their homes and the gigantic reconstruction problems of a world smashed by aerial bombs and artillery. If the peace tables are dominated by sincere statesmen and their efforts and decisions are explained immediately and simultaneously to the peoples everywhere in the world, then the foundation of future peace and world understanding will have been laid solidly.

Radio—educational radio—must immediately acknowledge its specific responsibilities in developing an enduring peace, and be prepared to accomplish its important peace mission the moment it is relieved of war duty.

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### In-Service Teacher-Training in the Use of Recorded Materials

(Continued from page 4)

satisfactory reproduction of the content and that the volume is right:

4. Consider the possibility of integrating a number of subject-matter fields in using the recordings and in planning class activities.

Fundamentally, it will probably be found that the prime need in training teachers, already on the job, to use recorded supplementary aids, is encouraging them to experiment. Suggestions as to classroom useage, abstracts of the results of new research and actual experience, providing access to easily operated play-back equipment, furnishing information concerning its use—such practical tasks as these will face the administrator who wishes to help his teachers break the ice and begin to make effective use of these audio-visual materials.

## Production Tips for Beginners in Radio

(Continued from page 3)

these in his casting. A basic rule in casting for radio, observed by many directors, is not to look at the actors during their reading, in order to avoid the pitfall of casting to type rather than by ear.

Somewhere along in this stage of the game the announcer should be selected and conferred with concerning the type of approach or attack that he is to use.

The next thing for the director to do is to arrange his rehearsal schedule. Professional men, as well as educational directors or students, only too often are grossly inefficient at this point. The feeling is prevalent that the director is a great artist who cannot be bothered with petty details. This, of course, is wrong. The director must take care of all phases of his show, and that means he must schedule his rehearsal as competently as he directs his actors artistically. Check with all your people; actors, sound and music men, announcers, writer and the traffic department of your school, and establish a common time or times for your rehearsing. It is up to you to determine when and how long you will rehearse. It is almost as bad to rehearse too much as too little. Your completed rehearsal schedule may look like a jigsaw puzzle since you will work with some actors for longer periods than others, and your music and sound men should each be given a separate rehearsal, before you attempt to tie the whole show together. In radio we have arbitrarily set up the time of six hours as average rehearsal time for a half-hour show. You may require more or less, and it is up to you to decide, knowing your circumstances and your people. Once this schedule is set, then you are really ready to begin.

It is wise for every director to know in his heart that unforeseen incidents are continually going to confuse the issue. It is his job to be able to think clearly enough and rapidly enough to circumvent all of the barriers that Fate will throw in his way, no matter how carefully he lays his prior plans. And no matter what happens, the director must be calm and amiable at all times. He is there as the captain of the ship. He must be in sole charge, but never violate the honor of his position of trust by being autocratic or hysterical.

For the purposes of this article, it is assumed that you know all there is to know about the business of making actors act, the job you do during rehearsal. Once this is done, you are ready for your dress rehearsal. It goes

without saying that this should be in deadly earnest and be an exact facsimile of the broadcast itself. The actual timing of the dress rehearsal should be almost automatic. If you can accustom yourself to writing down your elapsed time every fifteen seconds during the progress of the dress, you will find that you have a much surer control of your show, both in making cuts and during the time it is on the air. Unless you are a mental arithmetician, it is well to correct your timings by the simple method of addition or subtraction, as the case may be, after you have made your final cuts or changes. Many ace directors prefer to have the dress rehearsal finish at least a full hour before the broadcast, so as to have ample time for the necessary final polishing, and for making cuts or alterations. If a director has indicated on his script his tentative cuts, this whole job can be done almost instantaneously. Of course, if the show is too short, then the director or the writer or both must prepare additional expository dialogue. As one last word, it is well to allow all concerned, including yourself, a five-minute break immediately preceding air time, during which nothing is done except just sit.

From the foregoing, it should be plain to see that a producer must plan everything in advance; first his overall schedule and secondly, his rehearsal procedure. For this latter, the safest scheme is to budget rehearsal time. For example, if you allot six hours, assign the first hour for a read-through of the show and the setting of characterizations; the next hour and a half for work over the mike; the next half-hour for sound; the next half-hour for music; the next half-hour for a tying together of all these things. Then you are ready for dress rehearsal and following that have an additional hour for the final polishing. Establish a time budget and stick to it. It has been said that there are five hundred vital things to do in preparing every broadcast, but only time enough to do three hundred of them. The intelligent director is the man who automatically and incisively selects the three hundred most important things and sees to it that they are done. If you make your plans in advance, budget your rehearsal time and keep cool, you have progressed a long, long way toward becoming an honest director.

### Special Bulletin from New York:

Col. Hans Christian Adamson, of the Army Air Forces, who is missing with Capt. Richenbacher in the Pacific, is script writer for "New Horizons" in CBS' *School of the Air* series. When Adamson left he took along his typewriter so that he could write nine scripts during the trip.

## "We Take You Now To —"

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and as the newly appointed editor of the *Magazine of Art*.

"Margaret Webster, famous actress, producer and director of Shakespearean plays, who has finished seventeen weeks of steady reading of *Jane Eyre* for Columbia's daily 'Radio Reader,' says that she would now like to sit back and read the volume to herself at one sitting. The 'Radio Reader' program has had great popularity with radio audiences and, while it will not be on the air this winter, it may be resumed next summer."

### New York, N. Y.—The Town Hall and George V. Denny, Jr.:

"Events are moving so swiftly in Washington and elsewhere we find it impossible to be much more than ten days ahead of each program in deciding about our subject and the speakers.

"As to personal items about our staff, we have just completed a 10,000 mile trip originating the Town Meeting in the following cities: Schenectady, Washington, D. C., Wheeling, St. Louis, Lawrence, Kansas, Kansas City, Boulder, Albuquerque, San Diego, Santa Barbara, Los Angeles, Seattle, Spokane, Milwaukee, Chautauqua, Manchester, N. H., and Cambridge, Mass. We travelled by car. In the party were my wife and Jeanne Sarasy, who served as my assistant and secretary, and my young son, George III, age 12, who looked after the distribution of program pamphlets.

"Of special interest to your feminine readers would be the fact that Miss Sarasy made the trip quite unexpectedly when my regular secretary found it impossible to go. She had only the one suitcase with which she had left Stephens College April 16 on our Spring Tour, which dove-tailed with the summer trip. When she packed for this occasion she expected to be gone for only one week but, due to the illness and subsequent death of Mrs. Carter's mother and because of her own excellent work, we took her on as a regular member of our staff. She hates hats and hasn't yet bought one!

"Marian Carter, assisted by Larry Schwartz, formerly with the Empire State Town Meeting, booked most of the programs for the summer coast-to-coast tour from New York. For the programs on the southern tour, Mrs. Carter made the trip two weeks in advance of each program, booking these out of town meetings in cooperation with the local auspices.

"Mrs. Carter's secretary, Edna Sandgren, has spent most of the summer on leave of absence with her husband, who is in the army training in Florida."



# A Constitution for the AER

## Members Requested To Cast Vote Now

### To Members of the AER:

The preparation of a suitable Constitution for the Association for Education by Radio was undertaken with great care. Charter members assembling in Washington drew up a tentative proposed document, a mimeographed copy of which was sent to all members of the organization with a request for suggested revisions, additions or eliminations. The suggestions made were carefully considered and many of them incorporated into a second draft of the proposed Constitution. President Harold W. Kent appointed a Committee on Constitution composed of the following:

Belmont Farley, Chairman  
Paul Reed  
Frances Wilder  
Verna Walters  
Anne Gottschalk  
Burton Paulu  
Dorothy Frost

The Committee met in the offices of the Rocky Mountain Radio Council at Denver during the annual convention of the National Education Association and wrote a third draft of a proposed Constitution. This draft is herewith submitted for your vote for or against this Constitution. Please use the ballot printed below. Votes will be honored within a reasonable time limit which ends January 1, 1943.

BELMONT FARLEY, Chairman  
Committee on Constitution  
of the AER.

## Constitution of the Association for Education by Radio

### Article I — Name

The name of this organization shall be the Association for Education by Radio.

### Article II — Purpose

The purpose of the Association shall be to promote the cause of education by radio.

### Article III — Officers

SECTION 1. (A) Officers of the Association shall be a President, a Vice-President, a Second Vice-President, a Treasurer, a Secretary, and an Executive Secretary.

(B) These officers, the immediate past president, and six elected vice-presidents, one from each region as described in the By-Laws, shall constitute the Executive Committee.

SECTION 2. Elections — Officers and Regional Vice-Presidents.

(A) Nominations shall be made by mail canvass of all members two months in advance of the annual meeting. Elections shall be held by mail one month before the annual meeting.

(B) The election slate shall consist of the five candidates receiving the largest number of nominating votes for each office excepting that of Executive Secretary and the three candidates receiving the largest number of nominating votes for each region.

(C) The regional vice-presidents will be elected by individual members living in the same region as the candidate.

(D) The candidates for national office or regional vice-presidents receiving the plurality of votes shall be declared elected.

SECTION 3. Term of Service. All officers except the Executive Secretary shall be elected for a term of one year, and all regional vice-presidents shall be elected for a term of three years with two regional vice-president's terms expiring each year. (For the initial election, regional vice-presidents from regions 1 and 4 shall be elected for a term of one year; from regions 2 and 5 for two years, and regional vice-presidents from regions 3 and 6 shall be elected for three years.) The Executive Secretary shall be nominated by the President and the appointment shall be approved by the Executive Committee.

### Article IV — Membership

Section 1. Any individual interested in the field of education by radio shall be eligible for membership. Each individual member is entitled to one vote.

SECTION 2. Any local or national organization or institution interested in the field of education by radio shall be eligible for affiliate membership subject to the approval of the Executive Committee.

### Article V — Meetings

SECTION 1. The annual business meeting of the Association shall be held concurrently with the American Association of School Administrators, and in the same city.

SECTION 2. Other meetings and business sessions of the Association may be held upon call of the Executive Committee with a minimum of thirty days notice to the membership.

### Article VI — Quorum

The members present at the business session of the Association shall constitute a quorum for the conduct of business.

### Article VII — Amendments

This Constitution may be amended

## The Workshop That Works

(Continued from page 9)

Last year there was a college air edition of the weekly news, "College Headlines."

Nor is the Campus Studio light on the entertainment goal. Radio Stage presents dramas from the sublime to the ridiculous.

In the Spring semester an all-student orchestra played special music written for the dramas presented on "Radio Stage." This half-hour quite often premiered original scripts submitted by college students.

There was a fifteen-minute chatter, variety show for Betty Co-Ed entitled "Campus Clipbook" with an all woman cast which proved quite popular among sorority listeners. The surprise show of the Spring was "The Friday Frolic" a half-hour variety program designed for laughs. Like all variety shows, this studio program attracted audiences to watch the antics of college comedians, hear a co-ed sing and tap their feet to a student dance band.

The fourth goal mentioned was giving the student a working knowledge of practical radio. This he has gained by producing, writing or performing fourteen programs a week. The Workshop has the record that to date every radio graduate has been placed in professional radio. All have advanced rapidly.

This is what can happen, say Pacifites, when a "workshop really works."

## FOR VICTORY BUY UNITED STATES WAR BONDS AND STAMPS

by two-thirds of the individual members voting by mail ballot. Proposals for amendment shall be submitted to the membership by mail three months in advance of the vote on the amendment.

### Ballot for Membership Vote

To the Committee on Constitution  
of the AER

Room 701  
228 North La Salle Street  
Chicago, Illinois

I cast my vote:

- ☐ For the Constitution  
☐ Against the Constitution

Signed .....

Position or Title.....

Address .....